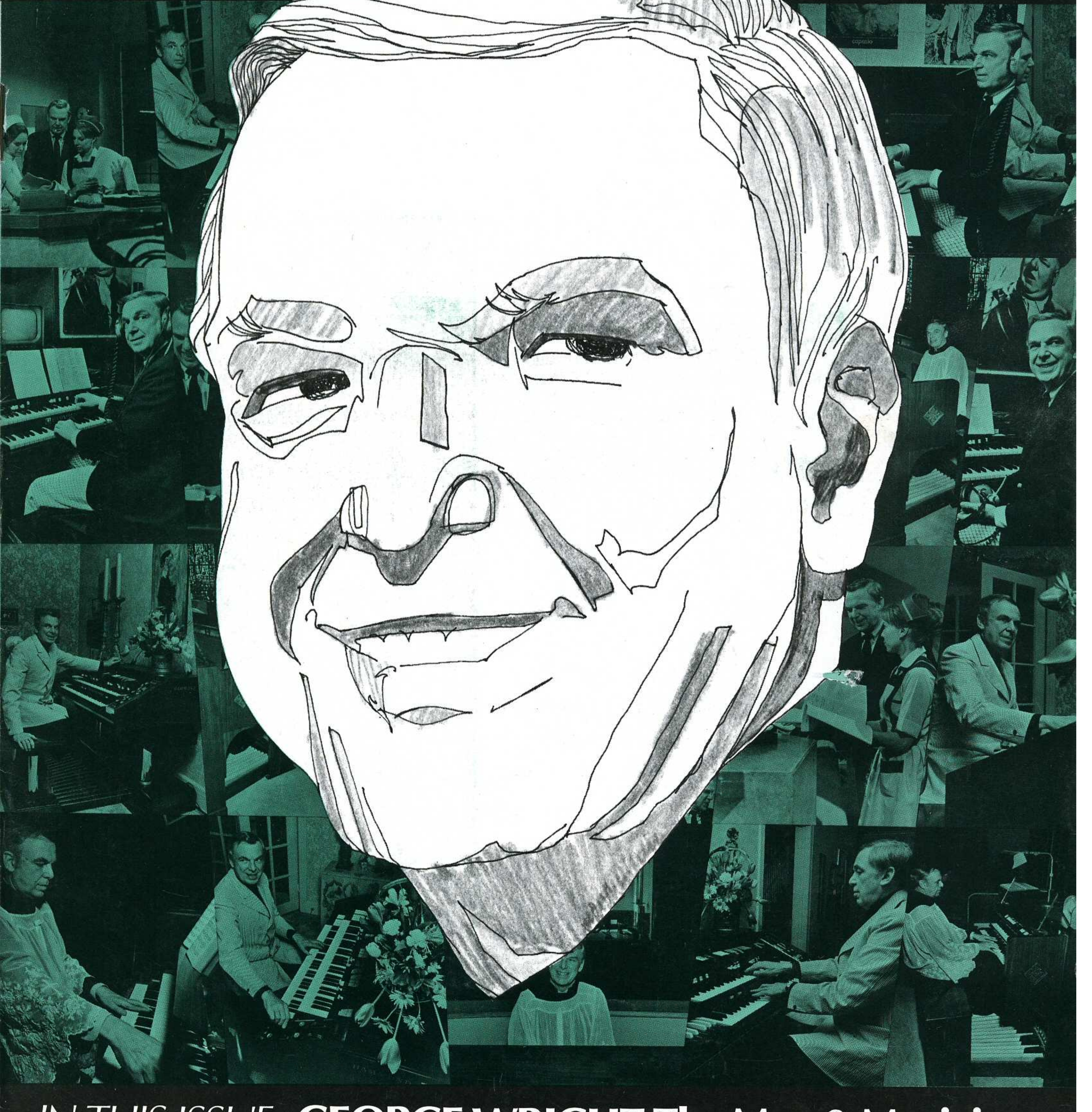
THE HAMMOND TIMES

Volume 31 Number 2 June/July 1969



IN THIS ISSUE- **GEORGE WRIGHT, The Man & Musician.**

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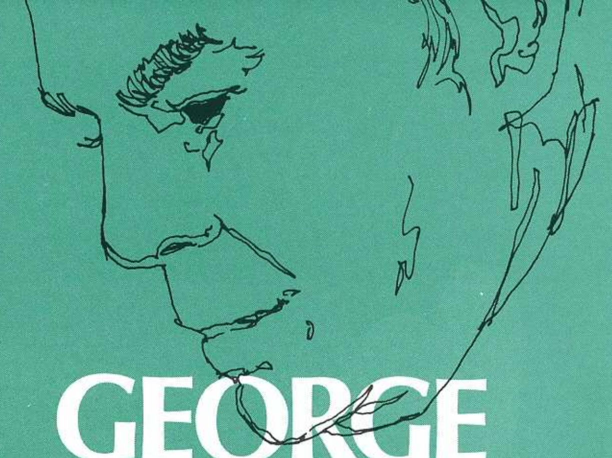
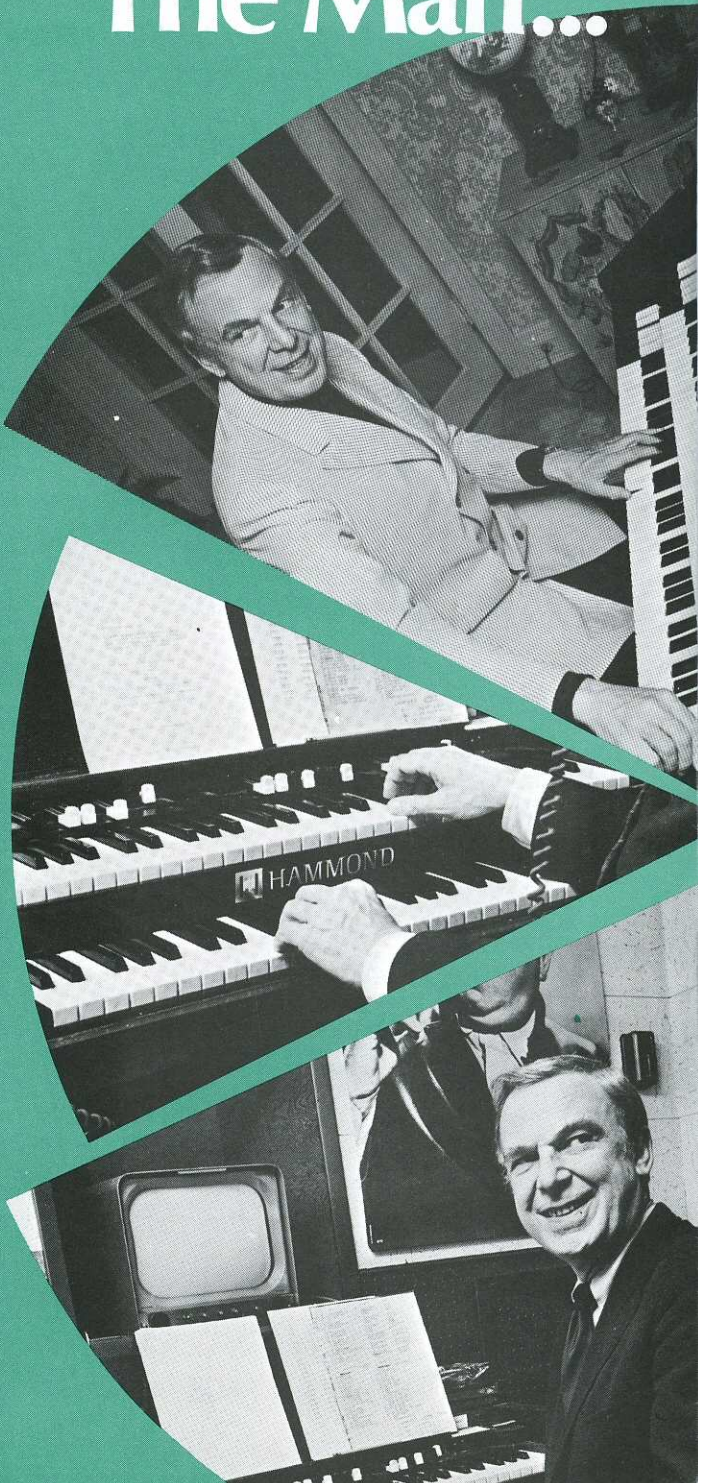


GEORGE WRIGHT, The Man...



On the cover . . .

Millions of people have thrilled to the distinctive George Wright theater organ sound. But few know about the man. A Hammond Times reporter recently spent a day with the great George Wright to learn something about the personal man . . . and shares with you his thoughts and ideas.

Contents

2 George Wright, The Man . . . and Musician
6 Six Week Concert Tour Packs 'Em In . . . Coast to Coast
8 Use Theater Presets Like a Pro, by "Walt James" Slocumb
11 Expression Pedal Tips by Jean Patten
12 "Brother" Jack McDuff Records Live at the London House
14 Music Review
15 Record Review
15 Question Box
16 Back Cover: Meet Hammond's T-262 For Churches & Institutions

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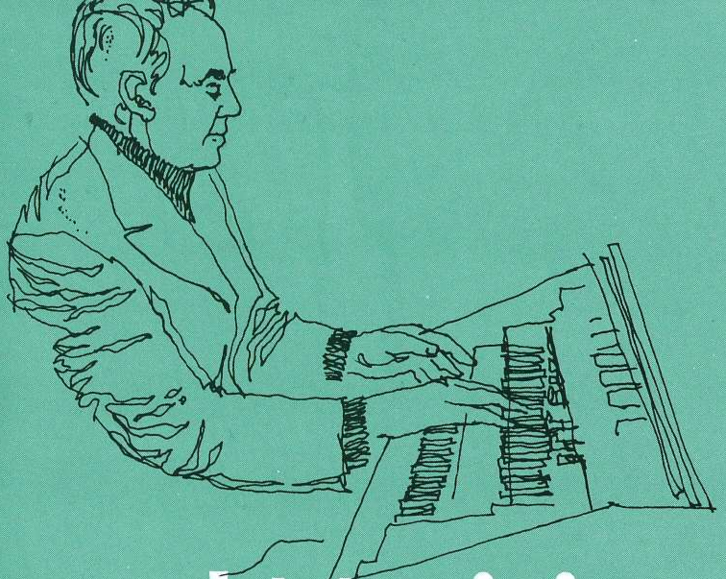
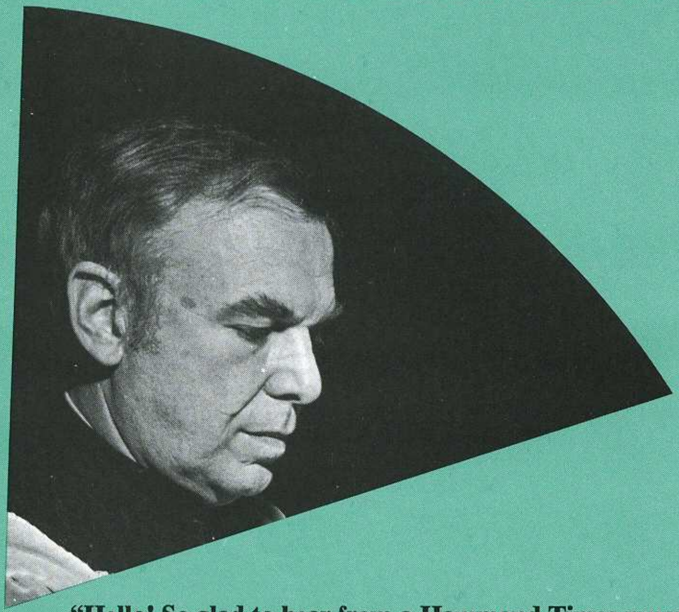


and Musician.



"Hello! So glad to hear from a Hammond Times reporter. I'll pick you up in half an hour, and we'll play it by ear."

I hurried out to sunny California's Hollywood Boulevard in front of my hotel at the appointed time. George Wright coolly tooled up in his little white '56 vintage Thunderbird. I jumped in and off we went.

And that's how my long but exciting day with George Wright began. I had been eager to meet the gifted personality who's known to millions of music lovers. A man whose brilliant keyboard talent single-handedly revived the wonderful theater style pipe organ music of the silent film days.

George Wright recorded many theater organ styled recordings during the '40's and '50's, and they were instant successes. Over one million records and pre-recorded tapes were sold. Since then he's made many more recordings. And they've all sold well. An organist's organist, George Wright is considered the "best there is."

I wasn't disappointed. Physically George Wright is tall, lean, good looking and a smart dresser. He's intelligent and speaks easily on a variety of interesting subjects.

But, of course, the subject most interesting to me was George Wright — the man and musician. And I want to share with you some of his thoughts as he expressed them during a typically busy day . . . getting music he'd written for St. Mary's choir duplicated; playing for an ABC-TV daytime show; practicing on St. Mary's great pipe organ; and playing the Hammond X-66 in his lovely home.

"I'm an all 'round musician . . . a Jack of all trades."
I give classical recitals throughout the country, as well as popular, light classical, and jazz concerts. I've worked at movie studios accompanying orchestras. And I play organ for TV commercials, a TV program, as well as accompanying and composing music for St. Mary's choir. I play diverse music styles because I enjoy all kinds of music.

Presently, I'm the musical director for an ABC-TV daytime serial — General Hospital. I compose all the music for it. And I try to score the music the way a movie is scored. In silent pictures, the organ was used to accent the action of the actors. I don't do this. Rather, I gear myself to what a character is thinking and why he's doing what he's doing. It's very interesting work. The studio has an old Hammond B model which I play for the show. It was built in the '30's. The finish is a little beat up. But the sound is excellent.

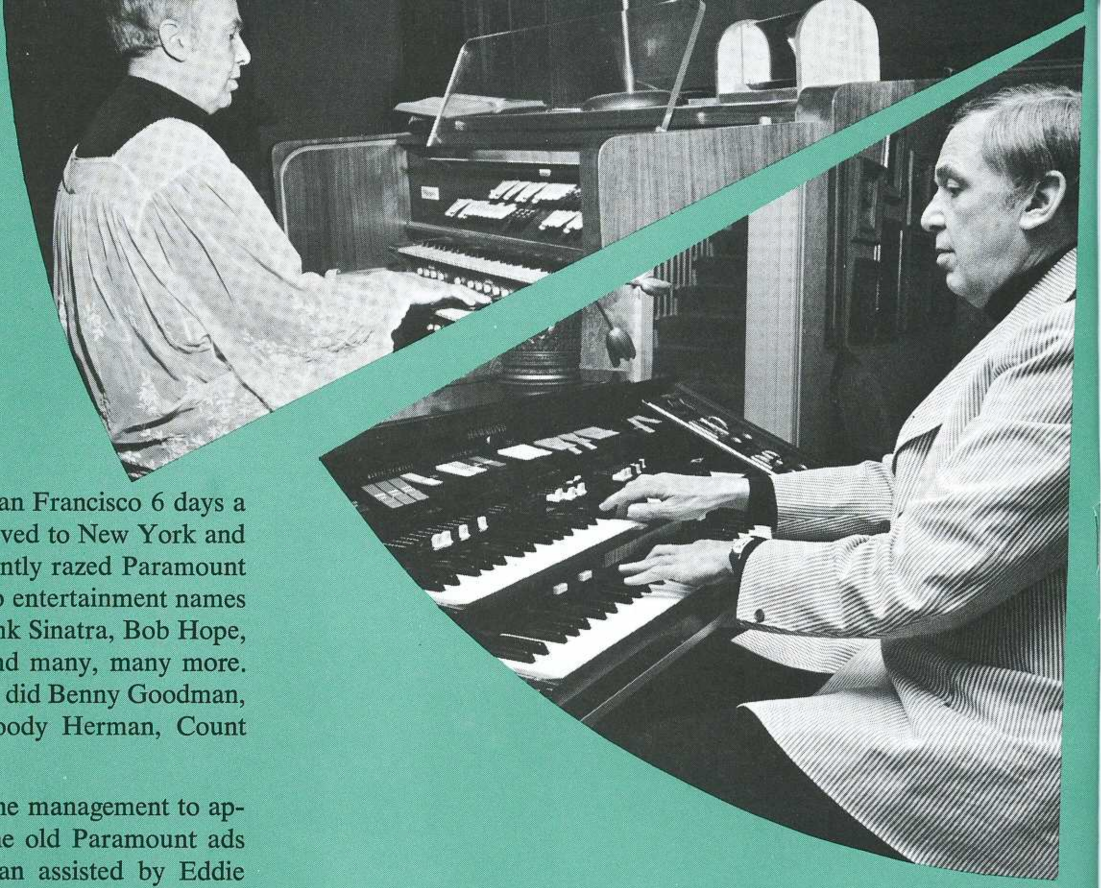
And I enjoy my work as a classical church organist for St. Mary's Roman Catholic Church in Whittier, California; even though it requires many hours of preparation. Their pipe organ is one of the best in Southern California. Balcom and Vaughan of Seattle built all the mechanical parts; the pipes were imported from Holland. I don't mind at all traveling the distance I do to play such a great organ.

"I was in show business the second I started playing the organ."
I often went to the California Theater in Stockton, California to see the movies, and seeing movies continues to be an enjoyable pastime. At age 11 I had been taking piano lessons on and off for 8 years; and I was thoroughly amazed at the things Inez McNeil did with the 3-manual pipe organ. I suddenly wanted very much to learn how she did it. Seeing my earnestness she accepted me as a pupil. I didn't mind the difficulty I had scraping up $1.00 for an hour lesson which always ran into 3 hours. Mrs. McNeil was very kind.

I would pinch hit for her whenever she had something else to do. And management played up the idea of a "child marvel at the organ!" At age 14 I joined the musician's union and immediately went into radio.

At this period, Jesse Crawford was my greatest influence. His playing was unique. And even before I knew what to listen for, I realized his playing was clean, and he had a beautiful sense of phrasing. When he played ballads and love songs, he paid great attention to the meaning of words.

After high school graduation, I did a brief stint in a San Francisco night club. Then I became a staff organist for a Mutual Network affiliate. At the same time, I appeared at



the big 5,000 seat Fox Theater in San Francisco 6 days a week on a featured spot. Then I moved to New York and worked for NBC radio and the recently razed Paramount Theater in Times Square. All the top entertainment names appeared at the Paramount . . . Frank Sinatra, Bob Hope, Jane Russell, Martin and Lewis, and many, many more. And since it was the big band era, so did Benny Goodman, Tommy Dorsey, Stan Kenton, Woody Herman, Count Basie and Duke Ellington.

A young singer was brought in by the management to appear with me. And I still have some old Paramount ads saying "George Wright at the organ assisted by Eddie Fisher."

"Organ playing opportunities are limited today."
There are lots of people studying organ. But I frankly don't know what they're going to do with it. If I had a child interested in the organ entertainment field, I'd be very honest and advise him to forget it.

While the organ field has been good to me, it is a rat race fraught with uncertainties. But if he were still interested, after being advised of all the pitfalls, I wouldn't hold him back. I'd be confident that he'd know what to expect. It takes a great talent and a strong personality to get to the top in any aspect of entertainment. And this is especially true in organ entertainment. Today the jazz organ field appears to have the greatest number of opportunities.

"Good teaching is essential to organ playing success."
I do not teach because I'm not a very good teacher. But I think there is a great need for more and better teachers. Now anyone can set himself up as a teacher. He can be full of bad taste musically and bad habits technically. I think standards should be established to eliminate teaching incompetency. The most important factors in a person's musical development is the teacher, and a desire to progress. A good teacher can assess a pupil's ability, and then give him or her the type of music and teaching that will help them develop.

I also believe a piano background is imperative if a person wants to seriously study keyboard music. I've seen some really gifted and talented people stopped cold. They've had tempo and good color but lacked technique. One can't sound good on a piano without technique. You can get away without it on the organ, but not too far. Learning a playing technique is hard work. It requires many long hours of practice.

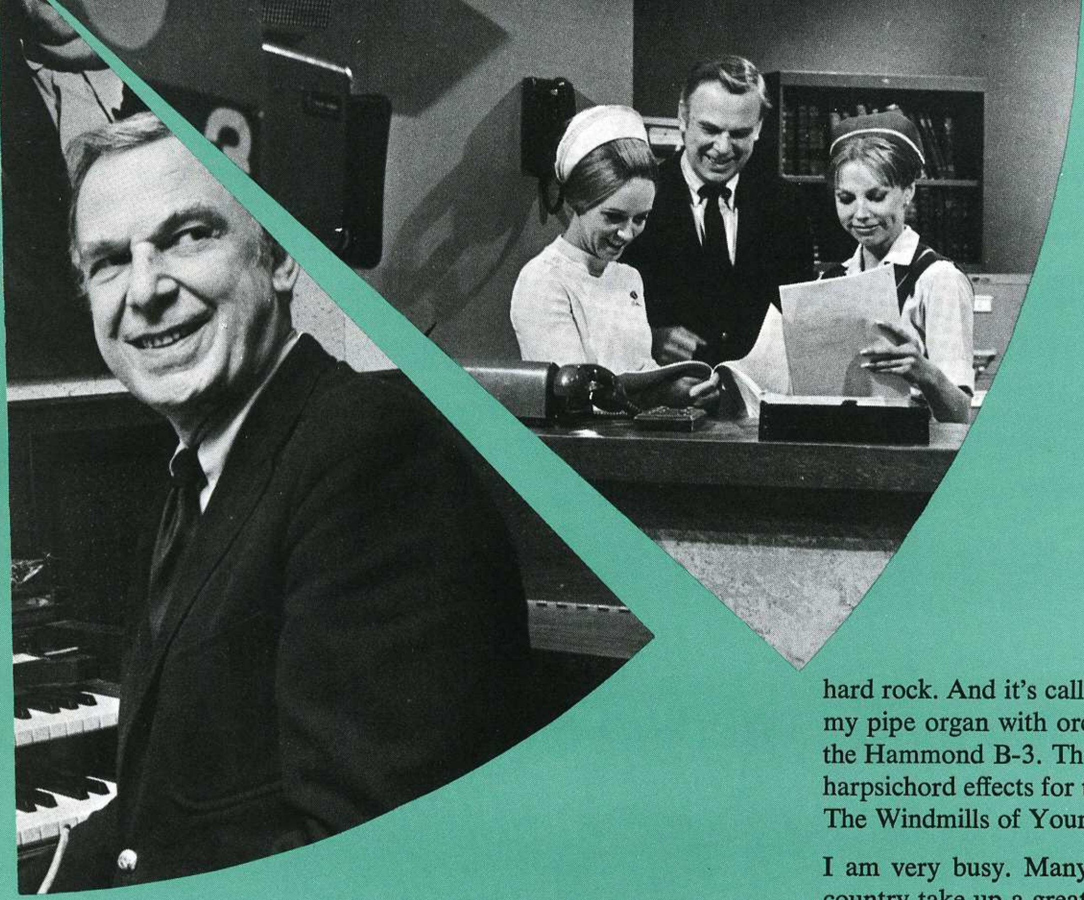
"The unique Hammond tonebars are the main difference between Hammond and other electronic organs."
Hammonds do a lot of things other organs can't do . . . primarily because of the tonebars. The Hammond tonebars permit the organist to create his personal sound. He can create almost unlimited combinations of fundamentals and harmonics with the tonebars. As an entertainment organ, there's nothing that can ever beat the Hammond. And I love the fact that a Hammond never goes out of tune and it's portable . . . you plug it in and it's ready to go.

Tonebars, the most important feature of a Hammond organ, seem to scare off the beginning organist. Actually the tonebar difficulty ceases to exist once a beginner realizes he can experiment with them. The pitch labeling on each tonebar is very helpful. And of course there are many books on the subject designed to help even the rank beginner!

"I have no idea what the next musical trend will be."
Computerized sound is not terribly good. It's a novelty . . . something people will tire of easily.

The Beatles are great. I love them. I think they've contributed more to popular music than any other artist in the last 5 years. Some other favorite sounds are Tijuana Brass, Anita Kerr, and the Rolling Stones. I don't really like all the guitar influence in church music because it's not done too well. I think there should be a distinctive church sound and it should be retained. However, I do approve of classical guitars at services attended mainly by kids to help them identify with the church.

I like the jazz sound of Jimmy Smith and some of Jackie Davis. I think black jazz organists are really inventive. They have their own sound and moods . . . something the white organist doesn't have.



"The organ of the future is the electronic organ."
There aren't too many theater pipe organs in regular use today. The one in St. Louis' Fox Theater is used; and others are probably played by organ buffs. Some will do no more than give a few groans. They're terribly complex, full of moving and leather parts which wore out long ago.

The electronic organ has done a great deal for the home organist. It's marvelous therapy for tensions of any kind. And the electronic organ is playing an increasingly bigger part in today's music. There appears to be a definite trend toward the use of automatic rhythm with organs. This aspect of organ playing interests me.

I don't like to compare the pipe to the electronic organ because the playing technique is vastly different. And each can do things the other can't. Small electronic organs can't be expected to fill a cathedral with authentic church organ sound. And by the same token, I wouldn't want to put a church organ in a restaurant, ball park, nite club, etc. Although I've heard some Hammonds that sound great in a church with natural reverberation. Since I've had the Hammond X-66 at home, I've discovered sounds I never heard before. The number of sounds a tonewheel Hammond can make is virtually limitless. And oddly enough, the Celeste tuning of the X-66 could be very effective in a church.

"I can't predict the future I'll have."
My philosophy is to do a job and do it well. When it's finished, I forget it and go on to other things that have to do with music as it is today. I don't dwell in the past.

I've recorded many albums.* And they've all been of standard tunes.

I recently recorded a new album on the Dot label that is very different from anything I've ever done. It's wild, hard rock. And it's called *Now Is The Right Time.*† I use my pipe organ with orchestral rhythm support played on the Hammond B-3. The X-66 is used to provide bell and harpsichord effects for the Academy Award winning song, The Windmills of Your Mind.

I am very busy. Many live appearances throughout the country take up a great deal of my time. Every year I try to get to Rochester, New York; Houston, Texas; Portland, Oregon; Minneapolis, Minn.; Detroit, Mich.; San Francisco, Calif.; and other major cities. And besides playing for ABC-TV's General Hospital and St. Mary's Church, and recording, I have my own pipe organ to take care of. And I must spend several hours a week to keep it in top condition. It requires regular tuning which I do myself.

My future in music will depend on how I grow musically and how well I keep up with the pop field. One thing is certain . . . I will try hard to do my best artistically and technically.

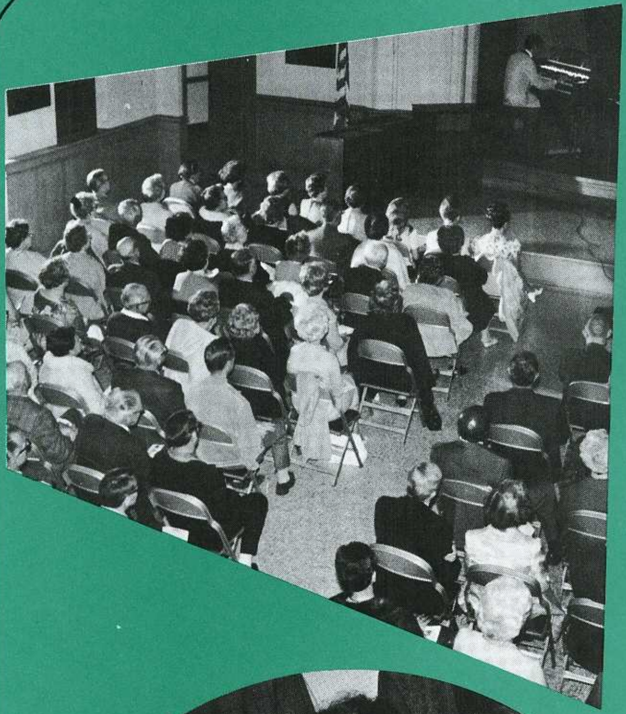
"Thank you for coming along with me today. I hope it's been interesting for you. I've enjoyed every minute of it."

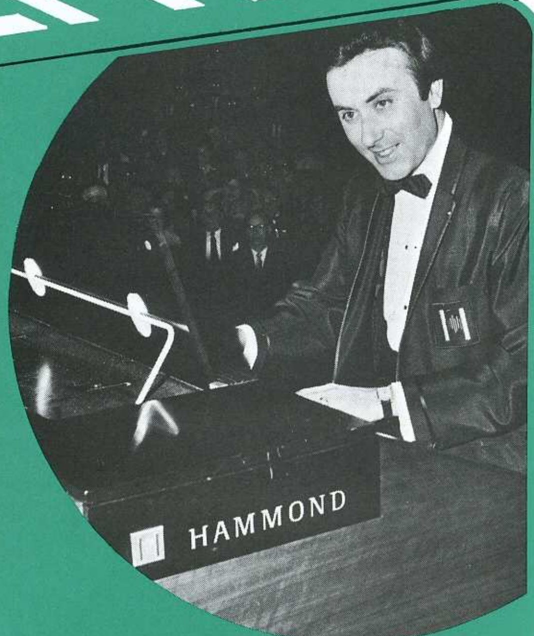
And that's how my long, exciting day with George Wright ended. He dropped me off at my hotel at the end of, what was for me, a memorable experience, and one that I will probably never forget.

I hope you've enjoyed these few moments with George Wright as much as I enjoyed being with him. He's a most unusual man—a man who lives in the future and thrives in the challenge of new and interesting trends. As a musician, few can match his talent, and many continue to enjoy the opportunity to hear his genius. □

** Some of his albums are: The Wright Touch; George Wright Plays George Gershwin; A George Wright Pipe Organ Concert; Great Hawaiian Melodies. †Available in July 1969.*

6 WEEK CONCERT TOUR PACKS 'EM IN..





Thousands of new friends and organ enthusiasts have been won by the flair, chorus, wit, and keyboard magic of Hammond's exciting troupe of concert artists.

The quartet of Shay Torrent, Axel Alexander, Tom Thompson, and John Seng played before packed houses from coast to coast on a record-breaking spring tour. They blazed a trail of delight in 34 states for audiences and Hammond dealers alike.

Exciting Performances

More than 100 Hammond dealers sponsored the concerts which featured the outstanding artistry of the X-Plorations (Torrent and Alexander) and the young Hammond masters, Thompson and Seng. Capacity crowds greeted the Hammond performers from Amarillo, Texas to Worcester, Mass. Their performances showcased different Hammond models as they demonstrated the fun of owning and playing a Hammond organ.

Audiences were delighted with the imaginative showmanship of the performers. They thoroughly enjoyed themselves from Tom Thompson's " sing along" and bottomless stocking routine — "better to feel the pedals" — to John Seng's authentic silent movie organ routine, complete with silent movie. The X-Plorations continued their crowd-pleasing use of humorous slides while performing an exciting "Great Themes from Screen Gems."

Great TV Exposure

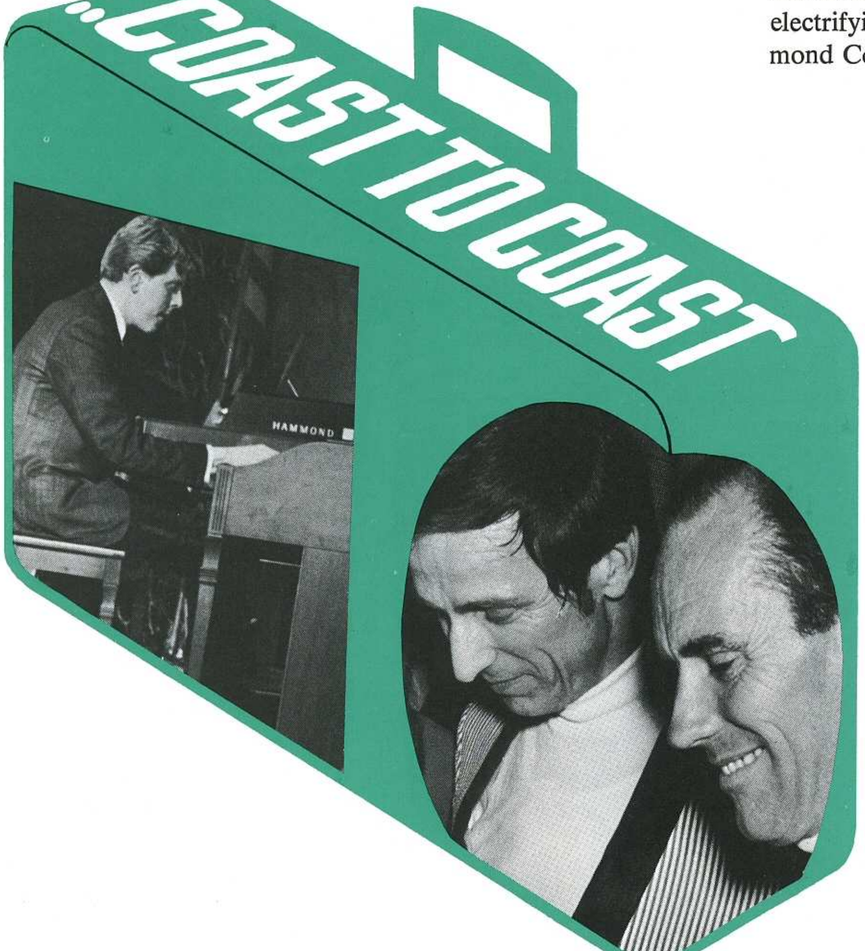
TV appearances of the Hammond concert artists helped build concert attendance. They also provided Hammond a chance to reach hundreds of thousands at-home viewers with the exciting story of the versatile Hammond electronic organ.

Despite sardine-tight travel schedules, TV appearances were arranged in Rockford, Ill.; Minneapolis, Minn.; Bakersfield, San Jose, Fresno, and Los Angeles, Calif.; Springfield, Mass.; Billings, Mont.; El Paso, Tex.; and Portland, Ore.

Radio Interviews

Hammond used a special radio interview technique — known as "open-cut recordings"—to help multiply audiences during the six week tour. Each artist was interviewed in advance from a prepared script. The questions were erased from the tape, but the time needed to ask each question was retained. The entire interview was then transcribed onto a 33⅓ rpm disc. The record and typed scripts were presented exclusively to radio commentators in each concert city.

All in all, with the aid of mass media publicity and the electrifying performances on the concert stage, the Hammond Concert Happenings reached new heights. □



USE THEATER PRESETS...

Here is a handy chart for quick reference in the use of "H" stops. Not all stops sound well played in all styles. For example: The 08 800 000 00 stop played as a bongo drum by slapping the keys bongo style sounds terrible with chords (you can't expect to get the right pitches or sounds from a drum to produce a melody note, let alone a whole chord).

HOW TO USE "H" STOPS		Single Note Melody	R.H. Double Notes	R.H. Chords	Ensemble Style▲	Open Harmony	L.H. Accomp.	Special (see descriptions)	Vibrato
UPPER MANUAL									
C♯ French Horn 8′*	00 8740 000 00			●	●	●			On or Cho.I
D Tibias 8′ & 2′	00 8408 004 00		●	●	●	●			On
D♯ Clarinet 8′	00 8080 840 40	Only						①	Off
E Novel Solo 8′	08 8800 880 02	Only						②	Off
F Theater Solo 16′*	60 8088 000 00		●	●	●				On
F♯ Horn Oboe 8′	00 4685 300 00	Only						①	Off
G Full Tibias 16′*	60 8807 006 00	●	●	●	●	●			On
G♯ Trumpet 8′	00 6888 654 32	●	●	●	●			③	Off or On
A Full Theater Brass 16′*	76 8878 667 43			●	●				Off or On
LOWER MANUAL									
C♯ Cello 8′	00 4545 442 1				●	●			On
D Dulciana 8′	00 4432 000 0				●	●	●	⑤	On
D♯ Vibraharp	00 4800 000 0							④	Off or On
E Vox 8′ & Tibia 4′*	00 2500 234 5				●	●		⑥	Full(dual)
F String Accomp. 8′	00 6554 322 2				●	●	●	⑤	On
F♯ Open Diapason	00 5642 200 0				●	●	●	⑤	On
G Full Accomp. 8′*	00 7656 311 1							⑤	On
G♯ Tibia 8′	00 8030 000 0					●		⑦	On
A Bombarde 16′*	84 7767 666 4				●	●			On

▲*Ensemble style is playing both hands on the same keyboard . . . usually R.H. chords with a L.H. single note melody directly underneath (sometimes referred to as "block chords").*

* *The 16′ tone is lower by one octave (play it one octave higher if playing R.H. double notes, chord or ensemble style); 8′ means "loco" (play the notes where written on music); and 4′ is an octave higher.*

LIKE A PRO.

by "Walt James" Slocumb

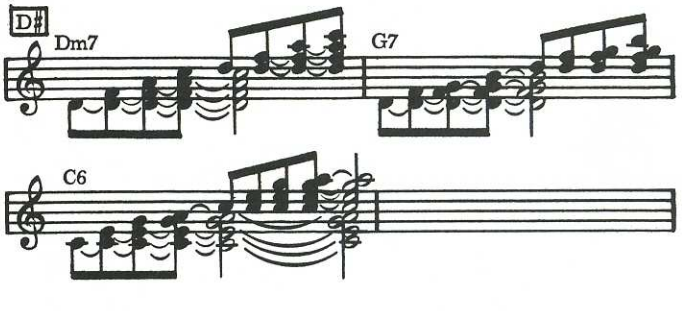
① **CLARINET AND OBOE** only sound well played in one note fashion. For groups of notes on Clarinet try: 00 737 430. For a louder pro-like Oboe sound try: 00 4688 842 60.

② **NOVEL SOLO** is used for fast, bouncy novelty numbers like "Nola," "Josephine," "Java" and "Lullaby in Birdland." Turn vibrato off for all fast numbers. It makes the melody cleaner and clearer.

③ **TRUMPET** sounds fine played as shown on the chart with little or no vibrato. Don't sustain the notes too long or you'll sound too "churchy." This stop sounds a lot like a violin with full vibrato (not dual). Play violin numbers like "Play Gypsy" or "When a Gypsy Makes His Violin Cry" very slowly. Ad-lib. Add some trills and kick-off the vibrato (with your right foot on the expression pedal vibrato cancel switch). **Note:** Non-"H" owners turn swell vibrato off momentarily, then turn it back on. You'll find this effect quite violin-like. Try this registration: 00 5678 567 44 (the last two tonebars are not on the older Hammond models.) Play it like a violin with vibrato off on all fast notes and on while sustaining a note. **Remember:** Just use the good old plain vibrato. Don't use dual or any other type of mechanical tremolo.

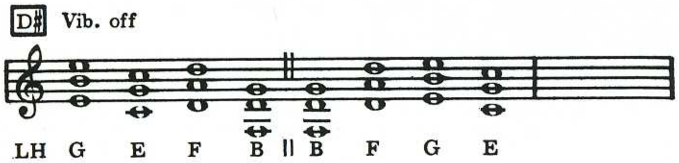
④ **VIBRAHARP** is probably the most versatile stop in the Hammond organ! Each manner of playing (on the different examples) gives a completely different effect. Play pyramid chords with vibrato on, building either up or down. Use as fill-ins or endings. With vibrato off and played the same way, the tone is more like a Celesta.

VIBRAHARP ENDING: Start with expression pedal wide open. Slowly close it after each chord is completed. Then open wide before the next chord is started.



BELL EFFECT: Open the expression pedal wide. Strike a left hand chord around middle "C". And immediately jerk the expression pedal partly closed. Then gradually close it entirely. A bell or chime is loudest at point of impact, then sound gradually dies away. A single "bell" played now and then dresses up Christmas tunes like "Silver Bells." The "bell" should simply echo the last chord played.

CHIMES (OR BELLS): Another bell or chime effect imitates the Westminster chimes. Just remember the expression pedal technique. After a little practice it is easy to do. This may be played either loco or both hands one octave higher.



STEAM CALLIOPE: Try this style of playing with vibrato off.

CLIPPITY CLOP: The same combination can be used to simulate the "clippity clop" (wooden blocks played with sticks by drummers) of a slow-walking horse or mule. Slap a clump of notes together with the tips of your fingers as shown in the following example. This effect is good for western numbers like "Wagon Wheels" or "Donkey Serenade." The left hand doesn't change notes even though the basic harmony may. Only the pedal notes match the root and fifth of the chord shown.

(5) FOUR GOOD ACCOMPANIMENT SETTINGS on the lower keyboard are:

- [D] DULCIANA 00 4432 000 0 — very soft.
- [F♯] OPEN DIAPASON 00 5642 200 0 — a little louder. A good balance when accompanying an Oboe solo.
- [F] STRING ACCOMPANIMENT 00 6554 322 2 — regular. Balances any of the other single note melody stops.
- [G] FULL ACCOMPANIMENT 16′— use mainly for right hand accompaniment with a left hand melody on the upper keyboard. If you don't play this style, you'll get more use out of it as a loud 8′ Diapason 00 8765 433 3. It blends well with loud right hand chords or percussion stops.

(6) VOX 8′ & TIBIA 4′ is a pretty sound if it's adjusted and played properly. The new book lists this combination as 00 2500 234 5. This setup sounds best played theatrically, either with open harmony or ensemble style.

(7) TIBIA 8′, 00 8030 000 0, is useful for introductions, interludes between choruses, or fill-ins between phrases. Tibia usually sounds best when played with both hands in open harmony. It sounds like wind if you play a palm glissando up and down on either all the whites, all the blacks, or both. Do this with the left hand. Point the fingers up the keyboard and press the full palm on the keys down low on the keyboard. Raise the fingertips slightly so they won't get caught. Then simply slide the palm up and down the keys. If you're playing something rhythmic like "The Breeze and I," keep the wind motion even (go up and down once each measure). But on a slow piece like "Ebbtide," go up part way . . . then come part way down . . . go a little further up, etc. **Remember:** Real wind seldom blows evenly.

I hope these explanations are helpful and give you increased playing confidence. The pre-sets are fun to play. And before long you'll sound like a pro. □

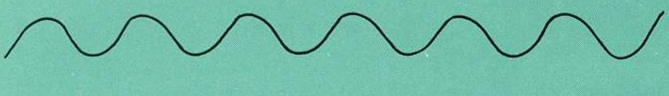
EXPRESSION PEDAL TIPS

By Jean Patten

It takes a little time to master the proper technique and use of the expression pedal. But once mastered, it will give you a great deal of musical pleasure. Use the expression pedal to give expression or emphasis to your music. Remember it's **not** used in the same manner as the piano pedals. No matter how hard you press the keys, they will not become louder unless you manipulate the expression pedal. Do **not** pump it as you do piano pedals. Play it with the right foot. And always keep your right foot on the pedal unless it is needed for two foot pedal work.

A song sounds smooth but monotonous when you don't use the expression pedal.

And a song sounds like waves of music when the expression pedal is pumped too much.



With a little patience you'll eventually develop an expression pedal playing sense. And you'll automatically know when to use it and how much of it to use.

How To Use The Pedal

Semi-classical songs or ballads without a strong rhythmic beat: push the pedal down a little gradually when the melody goes up on the staff. Bring the pedal up gradually when the melody comes down on the staff.

FOR A WALTZ (3/4 TIME): push the pedal down on the first beat. And immediately come back up before the second beat is played.

Example: 1 2 3 1 2 3 1 2 3 1 2 3
in-out in-out in-out in-out

FOR A FOX TROT (4/4 TIME): emphasize the first beat and immediately come back up before the second beat is played.

Example: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
in-out in-out in-out in-out

Playing the pedal for these two rhythms is similar to testing the iciness of water for the first swim of the season. The foot doesn't linger too long in the water . . . so don't let your foot linger too long on that first beat.

You'll find that playing the expression pedal will help you considerably to feel a song's rhythm. And the Hammond Organ can be played with a great deal of feeling. Know your feelings and learn how to express them with the marvelous expression pedal.

"Brother" Jack McDuff Records Live at the London House.

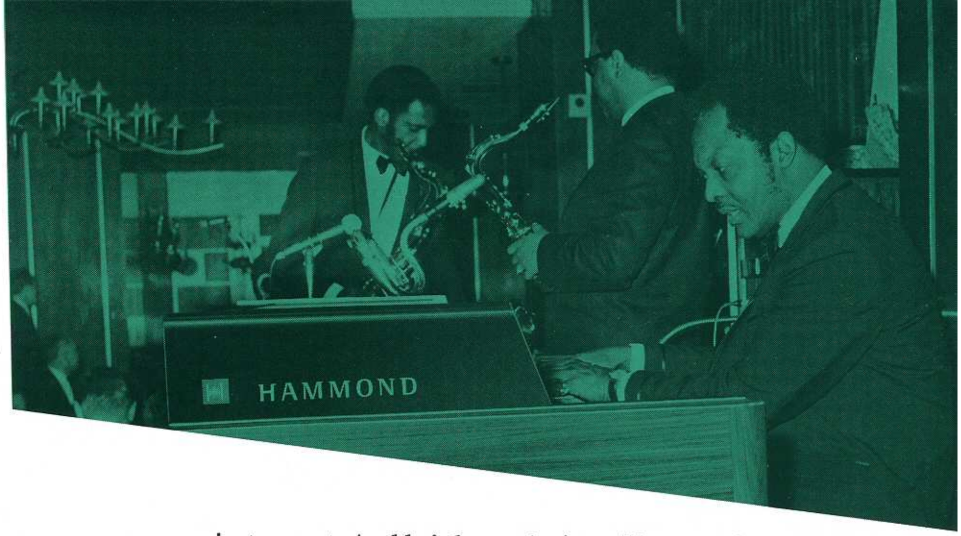
His thing is soul and blues born of his genius.

When not entertaining, the exciting Jack McDuff spends many hours composing the great wailing soul and blues numbers identified as his sound. Critics say he's "tops in the blues organ; no one can touch him."

Packs 'Em In At London House

And the many McDuff enthusiasts agree. He packed 'em in during his two-week engagement at Chicago's London House, one of the nation's top outposts for jazz. His group includes the wonderful Joe Dukes on the drums; Bill Phipps on the saxophone and flute; and Jerry Byrd on the guitar. McDuff also swings with popular music, and the nostalgic sound of the "big bands."

His great melodic artistry thrilled the London House first nighters. He played many standards, as well as some original compositions. And all this musical magic was recorded live. The record will be released this summer under the



Cadet label. It's called, "Brother" Jack McDuff Live At The London House. McDuff arranged everything but the "big band" tunes which were handled by Richard Evans of Cadet.

McDuff has also recorded for Prestige and Atlantic. And he just signed a new contract with Blue Note, a subsidiary of United Artists, and one of the country's top blues and soul labels.

It's His Way Of Life

Music is McDuff's life and he loves it. Even his leisure hours are devoted to fooling around on the X-77. As he says, "What else is there?"

His musical talents include playing a bass and piano. In fact, when he left the Navy in '46 he played club dates as a pianist. And although he had been playing piano for some time, it wasn't until after '46 that he learned how to read and write music.

His initiation to organ playing was very sudden. He arrived at work one night, and the club manager informed him he'd have to play an organ that night instead of the piano. McDuff played the organ and found it a fascinating instrument. And he's been playing a Hammond organ ever since. He learned his cool playing technique from listening to Jimmy Smith, a jazz great.

Because of his early training on the bass, he is considered by many to be "the best there is on pedals." As McDuff explains it, he uses the pedals as a bass instrument. He does not play them as individual notes.

Switches from B-3 to X-77

The more McDuff uses the X-77, the more he finds he can do with it. "At first it was quite a change for me," McDuff said. "But the X-77 is so versatile I'm able to do hundreds of things I couldn't do on the B-3. The bass line is extremely workable. It's good and heavy, and really rolls. The arpeggiator is great. It gives me so many more sounds. And the Legato sound is fantastic."

McDuff Tours U.S. And Europe

The very talented McDuff performs almost year round. His U. S. nightclub circuit includes: Jazz Workshop, Boston; The Baron and The Apollo Theater, New York; The Living Room, Cincinnati; 20 Grand, Detroit; Paschals, Atlanta; Shelly's Manhole, Los Angeles; London House, Chicago; and Jazz Workshop, San Francisco.

McDuff is also a popular artist in Europe which he tours about twice a year. Copenhagen, Paris, Stockholm, and London are just a few of the exotic cities he visits.

Hits Top 100 Charts

Many of Jack McDuff's singles have consistently made the top 100 charts. Some of his best sellers are: Black Is, The Rock Candy, Let My People Go, Tobacco Road, A Change Is Gonna Come, and A Real Gone Guy.

He won the Le Jazz Hot prize in 1966. It was awarded him by the Jazz Club of France for the "best foreign Jazz LP of the year." The prize-winning LP is "Live." Some of his other top-selling albums are: Screening, Live at the Jazz Workshop, The Concert McDuff, A Change Is Gonna Come, Tobacco Road, Double Barrel Soul, and Natural Thing.

"Brother" Jack McDuff has been "coming on the scene" for a number of years. And now that the blues and soul organ is so popular, McDuff's star is rising quickly. His versatile talent is sought after by recording companies, club managers, and charities. And he gives his time happily because music is his whole thing. □

MUSIC REVIEW

Rating guide. ★★★Excellent
★★Good
★Fair

By Porter Heaps

EDITOR'S NOTE:
Space limitations make it impossible for us to print all the material reviewed by Porter Heaps. **All music reviewed can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.**

BEGINNERS

Modern Chords
by Porter Heaps
$2.50
Porter Heaps Music
2424 Dempster Street
Evanston, Illinois 60202

★★★
Easy to understand explanation of how the professional organist gets modern sound with extended chords, substitute chords, and altered chords. Included are many musical examples and a removable Keyboard Chord Finder. This folio is an extension of the Porter Heaps *Chord Handbook*. It's a practical, "sitting at the organ" way to learn.

Hymns For The Home Organist
arr. by
Olive Nelson Russell
$2.00
Christmas Carols For The Home Organist
$2.00
World Library Publications
2145 Central Parkway
Cincinnati, Ohio 45214

★★
These folios have easy arrangements of 16 familiar hymns. Registrations are for all types of home organs. Right hand is played in single notes, left hand, no more than two note chords, and there is a minimum of bass pedal. 32 pages.

All-Classic Duet Book
(for organ and piano)
arr. by Rob Roy Peery
$2.50
Lorenz Publishing Co.
501 East Third Street
Dayton, Ohio 45401

★★
Sixty-four pages of standard classics have simple arrangements on two staffs with pedal ad lib. All organ parts are playable on spinet organs. Two copies are necessary for a performance.

INTERMEDIATE

Play Like A Pro
(Volume 1)
$4.95
Zeb Billings
3958 North 51st Street
Milwaukee, Wisc. 53216

★★
This is a 20-page instruction book with 16 sheet music selections . . . *Hello Dolly, Sentimental Journey, Basin Street Blues, Hey Look Me Over*, etc. Arrangements are simple . . . one finger melody with an um-pah accompaniment. The instruction manual shows how to stylize the arrangements with full chords, open harmony, counter melodies, rhythm patterns, etc.

The Country Touch
arr. by Jerry Vincent
$2.00
Roslyn Publications, Inc.
P.O. Box 128
Malverne, N.Y.

★
The most familiar of the ten songs are *Jambalaya* and *Paper Roses*. A song I thought had merit and I might like to play on a program is *Hey, Good Looking*. Jerry Vincent's arranging is impressive. His rhythm patterns are varied. The combination of the right-hand and the left-hand rhythms in *White Silver Sands* is very clever. Organ Teachers might be especially interested.

The Glory of Easter
arr. by
Raymond Shelley
$1.95
Plymouth Music Co., Inc.
17 W. 60th St.
New York, N.Y. 10023

★
A collection of simple, scored music for Easter, ideal for the home organist who wants easy arrangements of Easter music. The arrangements are all short except for the three-page *Calvary*. There are fifteen pieces in twenty-four pages of music. You'll like the two-page easy scoring of the *Hallelujah Chorus*, and the arrangement of *Were You There*.

ADVANCED

A Mighty Fortress
arr. by Porter Heaps
$1.95
Porter Heaps Music
2424 Dempster Street
Evanston, Illinois 60602

★★★
These are arrangements of classics for the church organist. The lead arrangement of the hymn *Ein Feste Burg* is a flashy toccata with pedal melody for a two-octave pedalboard. All other arrangements are scored for spinets and consoles. 32 pages.

Variety Showcase
(for all organs)
arr. by Axel Alexander, Fred Bock, and Bill Thomson
$2.50
Gentry Publications
Box 333
Tarzana, Calif. 91356

★★★
This is an exciting collection of eight original compositions. Don't decide not to try it because they are original tunes. It's a thoroughly delightful folio! 28 pages.

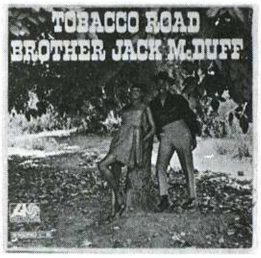
Bach Made Practical
arr. by
Ellen Jane Lorenz
$2.50
Lorenz Publishing Co.
501 E. Third Street
Dayton, Ohio 45401

★★
The "made practical" means the hard parts are simplified. Almost every Bach number has a half dozen bars that are stinkers! Some of the contents are: *Jesu-Joy of Man's Desiring, Oh Saviour Blessed,* and two preludes from *Eight Little Preludes and Fugues.* 48 pages.

CORRECTION
Second Hand Rose arr. by Randy Sauls (Feb./Mar.) is published by Fred Fisher Music Co., 1619 Broadway, New York, N. Y. 10019.

RECORD REVIEW

Rating guide: ★★★Excellent
★★Good
★Fair



Tobacco Road
Jack McDuff
at the Hammond
Atlantic Recording Corp.
1841 Broadway
New York, N.Y. 10023

★★★
Soul in today's popular music touches the roots of life. And "Brother" McDuff is a master of this idiom, whether it's the melancholy *The Shadow Of Your Smile* or the boot-slapping *Alexander's Ragtime Band*. The gospel-rooted, blues-inspired hit, *Wade In The Water* completes this album, a must for the jazz buff.

Noche En Panama
Lucho Azcarraga
at the Hammond
Art Records
P.O. Box 66 Gratigny
Miami 50, Florida

★★★
There is a big difference between the so-called Latin American music commonly heard in the USA and the delightfully complicated rhythms of Central and South America. Lucho Azarraga, Panama's most renown organist, has once again brought us the authentic thing in an intriguing array of selections that include *Discolandia, Los Tigres, Caracoleando* and *Bomberito*. Margarita Escala, a provocative vocalist, joins Lucho in several numbers. And Lucho's sons handle the rhythmic chores with skill.

Amor Latino
Bobby Astor
at the Hammond
Wendy Stern-Astor
P.O. Box 1049
Bern, Switzerland

★
Easy listening is the word for Amor Latino. Bobby has an unpretentious style; his registrations are colorful and varied. And the rhythms are danceable. Among the sixteen selections, you'll find *Maria Elena, Sexy Habanera* (an original), *La Paloma* and *Nochecita* of particular appeal. As the jacket notes: "Viva el Amor Latino; Bravo Bobby Astor."

All records reviewed can be purchased from your local record dealer or directly from the record publisher. Please do not send orders to Hammond Organ Company.

QUESTION BOX

1. **Can you give me the tonebar setting for church hymns? I have a B-3.**

   G. E. Sedlock, Stratford, Conn.

   Leslie and Hammond vibratos are rarely used. Generally both hands are played on the same keyboard. To get the full thrilling sounds of the classic organ try 688877655 on the upper keyboard, and play one octave higher than written. A setting of 005764000 on the lower manual is quite useful for church hymns.

2. **Is there a speaker that makes Hammond music sound as "sweet" as it does on records, radio, and TV? I have a Leslie and a Hammond PR40.**

   I. Alexander, Truth or Consequences, New Mexico.

   To get the "sweet" sound try:
   1) Use both Leslie and Hammond vibratos.
   2) Select inherently mellow tonebar registrations. Start with 886705000. Hold a right hand chord while varying the position of the first six tonebars with your left hand to discover some wonderful "sweet" sounds.

3. **What can I use to get *quality* home stereo tape recordings of organ music?**

   J. F. Bischoff, Sunnyvale, Calif.

   1) Invest in a good quality mic ($50 price range and up).
   2) Reduce pedal volume. Mics hear pedal notes more accurately than our ears, and they can easily overload the mics.

4. **Can the RT-3 be equipped with celeste?**
   R. C. Votan, Springfield, Ohio

   The chorus control, a combination of vibrato and straight organ sound, is an excellent substitute for the Model H Celeste effect. It is particularly well suited to liturgical and classical music.

5. **a) How can I get the "typical Hammond sound" and b) how does Earl Grant get his sound?**

   R. K. Voight, Pittsburg, Pa.

   a) Your organ has the "typical Hammond sound" and playing with strength and determination will release it. Listen carefully to what you play and what others play. The results can be amazing.
   b) Much of the Earl Grant sound relies on the controlled but very dynamic use of the expression pedal. Two typical upper manual registrations are: 546888888 (extreme brilliance) and 757432128 (ballads); Leslie: fast; vibrato: off.

Letters for this column should be sent to Question Box, HAMMOND TIMES, P.O. Box 6698, Chicago, Illinois 60680.

OM: **HAMMOND ORGAN COMPANY**
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Chicago, Illinois 60680

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Meet Hammond's For Churches & Institutions T·262

The perfect sound of Hammond is yours with this new solid-state spinet recently introduced by Hammond Organ Company. Beautifully styled in rich walnut finish, the T-262 has a locking top . . . a handy security feature.

It is well suited for placement in chapels, small churches, institutions, recreation centers and homes. With additional tone equipment, the T-262 has a traditional pipe-like sound ideal for larger churches. And without the additional tone equipment, it is a good second organ. It can be placed anywhere . . . choir room, Sunday School, or recreation hall . . . or move it from room to room. The unique Hammond tonewheel generator can't be damaged.

The T-262 has two 44-note manuals and a 13-note pedalboard. It features Reverberation which gives you cathedral-like acoustics, and Leslie animation in two speeds. Use slow Chorale for authentic rendering of classical organ music and the fast Tremulant for evangelical and gospel music. Chorus, an equal mixture of organ and Leslie animation, lets you play many musical styles in between.

T-262 tonal controls include: two Great presets—Drawbars, Principal Chorus 8′; four Swell presets—Drawbars and Percussion, Swell Reeds 8′, Flute Chorus 16′, Full Swell 16′; four pedal tabs—Pedal Legato, Pedal Sustain, Pedal 8′ and 16′, Pedal Mute; four percussion tabs — Chimes, Harp, Celesta, Bells; four Leslie tabs; two reverb tabs; two general organs tabs—Volume Soft, Brilliance; seven Great tonebars (at seven pitches); one pedal tonebar; and nine Swell tonebars (at nine pitches).

The matching vinyl back gives the T-262 a great look from all sides. And it has a fluorescent music lamp . . . a feature previously available only on console models.

Brilliant, cathedral-like tone quality is yours at a finger's touch with the T-262. Only Hammond's exclusive harmonic tonebars offer you the opportunity to create traditional pipe organ tones, as well as your own personal sound.

See your local Hammond Organ dealer now for additional information about the dignified T-262. He'll be happy to demonstrate Hammond Organ Company's newest spinet for you. □